GIROLAMO FRESCOBALDI

Three Canzoni

from

Canzoni per Sonare
con ogni sorte di Stromenti
a Quattro, Cinque & Otto,
con il suo Basso generale per l'Organo.

Nuovamente raccolte da diversi Eccellentissimi
Musici, & date in luce.

Libro Primo

(Venezia 1608, appresso Alessandro Raverij)

Urtext

Edited by
Andrea Friggi

Canzon Terzadecima

à 4.

Girolamo Frescobaldi

15

21
♭?

26

Canzon Vigesimaprima

à 5.

Girolamo Frescobaldi

 Urtext

16

21

27

Urtext

65

70

76

Canzon Vigesimanona.

à8.

Girolamo Frescobaldi

 Urtext

Urtext

20
25

30
35

40
8
45
8

51
56

Urtext

72
77

82
87

Critical Notes

1. Sources:

Canzoni per |sonare con ogni | sorte di stromenti | A Quattro, Cinque & Otto, | Con il suo Basso generale per l'Organo, | Nuovamente raccolte da diversi Eccellentissimi | Musici, & date in luce. | Libro primo. | Con Privilegio. | In Venetia, Appresso Alessandro Raverij. M.D.CVIII.

Printed edition (1608 Venice) of 36 canzonas for 4, 5 and 8 voices by Giovanni Gabrieli, Claudio Merulo, Gioseppe Guami, Florentio Maschera, Costanzo Antegnati, Luzasco Luzzaschi, Pietro Lappi, Girolamo Frescobaldi, Giovanni Battista Grillo, Orindo Bartolini, Bastiano Chiese and Tiburio Massaio.
Nine part-books: *Canto, Alto, Tenore, Basso, Quinto ,Sesto, Settimo, Ottavo, Basso generale per l'Organo.*

2. Editorial principles:

Original text, as far as possible, has been maintained. All editorial corrections are listed in the following notes.
Accidentals have been converted to modern standard too; accidentals missing in the sources but clearly necessary (e. g. when two basses play in unison and when in one voice, generally in *Basso generale*, an accidental is omitted) have been added in brackets; accidentals suggested by the editor are printed above the note in smaller type.
Necessary notes and rests by the editor are printed in brackets and are generally to be considered sure additions. All beaming and bar lines are also editorials.
Original clefs have been printed before the first measure; clefs have generally been converted into treble- and bass-clefs only; in canzona terzadecima , where the middle voice (tenor) was originally written in alto- clef, originale clef has been used.
Continuo figures are printed according to organ part-book and the editor avoided adding missing numbers.

3. Notes

<u>13. Canzona Terzadecima. à 4</u>

b. 30, n. 5	Canto: c crochet note.
b. 30	Canto: b, a, g, a, b (crochets), a^4 (quarter).
b. 42	Continuo: a, corrected according to Basso.

<u>21. Canzona Vigesimaprima. à 5.</u>

b. 25	Continuo: eb, corrected according to Basso.
b. 30, n. 1	Canto: a, corrected into Bb.
b. 53, n. 1	Basso and Continuo: f, corrected into g.
b. 55	Tenore: g, corrected into a.
b. 56, n. 1	Basso: Bb, corrected into a (also c possible, but to avoid parallel fifth Tenore should be changed).
b. 80, n. 3	Quinto: whole note, corrected into half note.

<u>29. Canzona Vigesimanona. à 8.</u>

b. 2, n. 2	Continuo.: f, corrected according to alto.
b. 12, n. 6	Ottavo: g#; # moved under the following note as a bass figure.
b. 26, last note	Alto: d, corrected into e.
b. 67 ff.	In the basso part-book the piece ends here. Probably a repetition sign (b. 41- 66) is missing.